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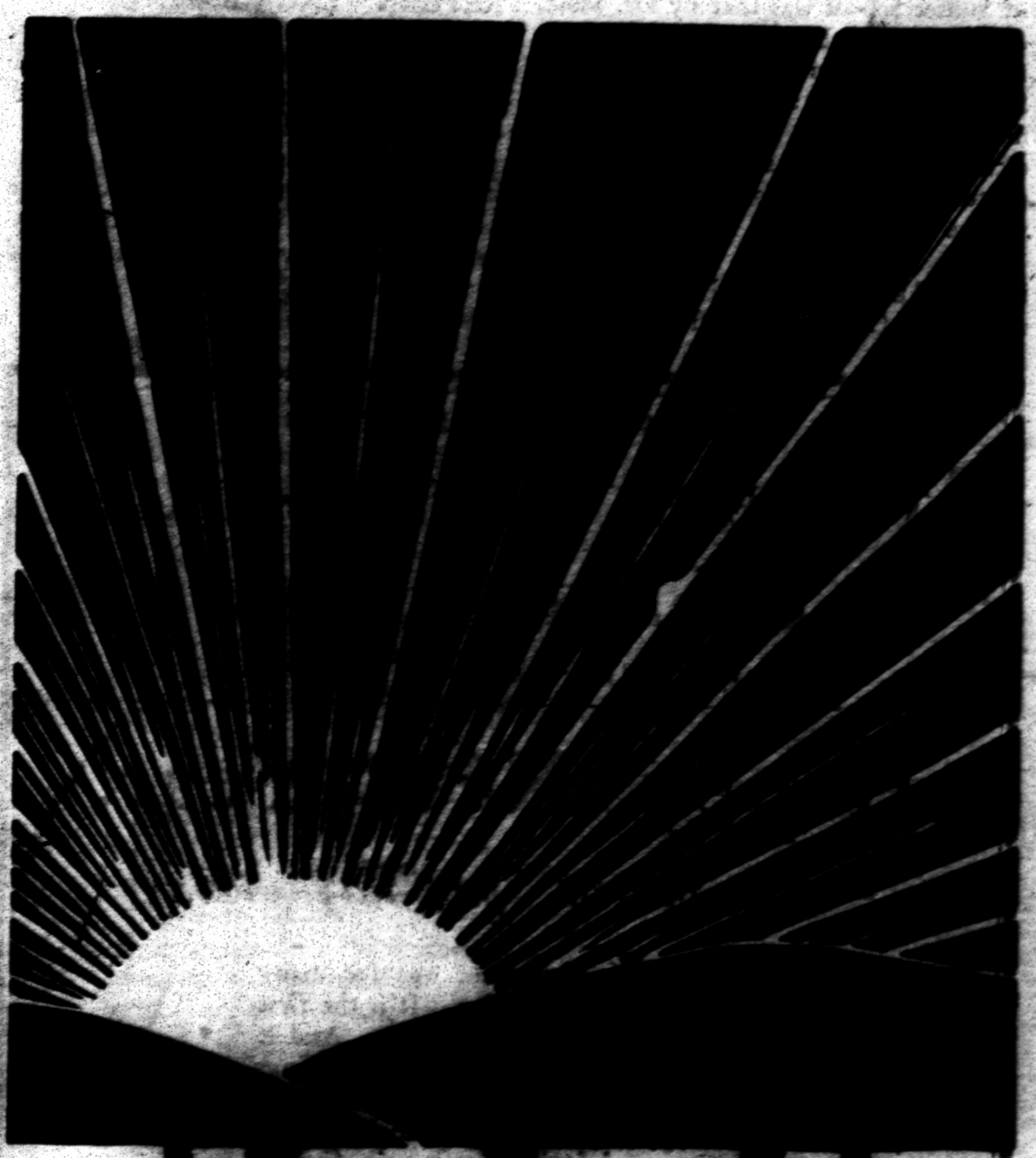
THE NEW YEAR

No heart with courage
for a tune
Can fall upon the hill-top
facing down.
For if the wind should
gently smooth the grass
Or rise and in its fury
break the trees,
Both would be life, and
make its call upon
A different kind of strength.

So into this new year whose
hidden face
Will shine a smile for every
tear that flows
Let us go forth with courage
for a song!
Whose full tone dwelling in
the heart shall send
The red blood beating through
the world.

---DORA HAGEMEYER



LINOLEUM CUT: HAZEL WAYBURN

"LET US GO FORTH WITH COURAGE FOR A SONG"

Carmel News

W. I. L. MEETING

The Women's International League for Peace and Freedom will meet at the home of the Misses Kellogg, Casanova near Ninth, on Sunday, January fourth, at eight P. M. Miss Berry will lead a discussion of the League of Nations Committee on Intellectual Co-operation. The meeting is open to everyone interested.

P.-T. A. MEETING

One of the best talks given last year before the Parent-Teachers Association of Sunset School was that by Dr. Stolz, director of the Institute of Child Welfare at the University of California. Dr. Stoltz is to speak again at the January meeting on Friday, the ninth, at eight o'clock. No parent should miss the opportunity to hear this authority. There will be special music.

LECTURE ON ORIENTAL ART

All Saints Church will offer on Tuesday evening, January thirteenth, an opportunity to hear Alfred Lyman Flude, well known traveller and lecturer, who is spending a part of the winter on the Peninsula. Mr. Flude will speak on "The Art of the Orient," illustrated with a collection of Japanese color prints. There will be no admission charge, but a silver offering to the church will be taken.

MADEFREY ODHNER POET

On January seventeenth, Saturday evening, Madefrey Odhner will give a reading of his poems in the Denny-Watrous Gallery. Details as to the work of this very interesting poet will follow next week.

RETURN ENGAGEMENT

So great was the success of the Perry Dilley Puppets when they played in the Denny-Watrous Gallery recently, that a return engagement is promised. Inasmuch as the company will be playing in Salinas, Monterey and Pacific Grove high schools the end of January, they will be able to give a special matinee and evening on Saturday, January thirty-first.

ESTABLISHED 1890

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Happy New Year!

---it is interest "pay day" today

Today is an important one for many Monterey County folks. It is the first business day of the new year. And it is interest "pay day" for our savings depositors whose accounts will be credited today with the interest their deposits have earned during the past six months.

Depositors are invited to come in with their pass books and have their interest entered.

REMEMBER, MONEY DEPOSITED ON OR BEFORE JANUARY 10, EARNS INTEREST FROM JANUARY 1.

1931 IS OUR FORTY-SECOND YEAR

SALINAS GONZALES KING CITY

CASTROVILLE MONTEREY CARMEL

MME. LUBOSHUTZ IN RECITAL AT DOUGLAS SCHOOL

For the benefit of those who will attend the Luboshutz recital at the Douglas School on the evening of January ninth, arrangements have been made with the Bay Rapid Transit Company to run a bus holding forty-two people. It will start from the bus station on Ocean Avenue promptly at eight o'clock, and the fare for the round trip will be only twenty-five cents. Those who wish to travel by it should make reservations now with Miss Margaret Lial to ensure getting a place. Tickets are now selling at Lial's Music Shop on Dolores street. There will be no toll charged at the gates to the Seventeen-Mile Drive if concert tickets are presented.

The recital is to be held in the newly built boys' auditorium on Forest Lake Road. Illuminated signs will show the way to those who have not been there before. The route is the same as that taken to the Country Club.

Luboshutz is receiving tremendous appreciation wherever she appears on her present tour. She was given an ovation when she played with the Baltimore Symphony Orchestra just before leaving for California. She played at a private recital in San Francisco on December twenty-seventh, before hundreds of prominent artists and social leaders. She is the artist with the Los Angeles Symphony Orchestra tonight and tomorrow. On the fifth and sixth she appears as soloist with the Seattle Symphony. She has refused recitals in Portland and Spokane in order to play here on the ninth.

Patrons for the forthcoming recital include the directors and members of the Carmel Music Society, the members and patrons of the Carmel Academy of Music and Fine Arts, and the following who represent the Douglas School: Mrs. Renee Barker, Mr. and Mrs. Herman Crossman, Mr. and Mrs. Sidney Fish, Mr. and Mrs. Paul Flanders, Mr. and Mrs. Byington Ford, Mr. and Mrs. Geo. E. Graft, Mr. and Mrs. A. W. Goodfellow, Mr. Edward Hatton, Mr. and Mrs. Henry Forester, Dr. and Mrs. Paul Hunter, Mr. and Mrs. A. T. Hyde, Mr. and Mrs. Eugene C. Marble, Mr. and L. C. Merrell, Mr. and Mrs. Harold Mack, Mr. and Mrs. S. F. B. Morse, Mr. and Mrs. J. H. Parke, Col. J. S. Parker, Mr. Samuel Richardson, Mr. and Mrs. N. T. Reynolds, Mrs. Sue Stanley and Mr. and Mrs. R. G. Tunison.

For her Carmel recital Mme. Luboshutz will play on one of the world's most glorious instruments—the Stradvarius "Nightingale," a priceless instrument with an authenticated history of exceptional interest.

THE NEW CONDUCTOR OF THE SAN FRANCISCO SYMPHONY

By VASIA ANIKEEFF

Since the new San Francisco Symphony directors were engaged many people have asked me if I knew something about the young Russian, Issai Dobrowen, who is to take charge of the Symphony the second part of the season, beginning this month.

I was fortunate to have coached with him in Dresden in 1924 while studying vocal technique with Robert Burg, baritone of the Dresden Opera. Burg arranged our meeting when I had become so enthusiastic about Dobrowen's production of "Boris Godunoff," in which Burg took the role of Boris, Dobrowen conducting. He is a young man of about thirty-five, small and very thin, but in spite of this seeming physical frailty, possessed of great magnetism. He is a graduate of the Moscow Conservatory, with a great reputation as a pianist, later taking up conducting. After the 1917 revolution he became secretary-general of the Conservatory and musical director of the Moscow Opera House, the Bolshoi Theatre. He left Russia in 1922 for Germany and settled in Dresden. In no time he had established himself not only as an orchestral director, but as an operatic producer as well. His first production in the Dresden Opera House was Moussorgskys "Boris Godunoff" and the credit is due him not only for the orchestral part of the opera but for coaching the artists and supervising the dramatic part of the work.

* * *

Dobrowen's second undertaking was Tschaikowsky's opera, "Eugen Onegin," and again he reached the highest point as a producer. Only it was, of course, not the fault of the producer that the chest and diaphragm development of the German tenors was somewhat in the way of arriving at the elegance of Puskkin's characters.

While in Dresden Dobrowen appeared as conductor of the Dresden Philharmonic Orchestra and made concert tours throughout Germany with Adolf Busch, playing his Sonata for violin and piano. Adolf Busch is one of the foremost German violinists and is perhaps better known to Americans as the teacher of Yehudi Menuhin. From Dresden, Dobrowen was engaged as director of the Volks Opera in Berlin and after this he went to Sofia (Bulgaria), where he directed both symphony orchestra and opera. He made many appearances in Europe afterwards as guest conductor and his last engagement has been as director of the Symphony in Oslo (Norway).

I remember a conversation I had in Moscow with his brother who is by the way a very good pianist himself and was the director of the Governmental Concert Bureau at the time in 1927. He said, "My brother was born for music, it seems. Anything he ever started to accomplish he never had difficulty to acquire. I worked like a dog to be a pianist but to him it was an easy matter, and the same with his directing."

He is a sensational conductor rather quiet on the contrary but he seems to possess some magnetic power to transfer his own feeling to every member of the orchestra.

WHAT PRICE MILITARISM

What is the significance of the intensified militarism of the Western nations?

Why has it increased so steadily since 1920 as to become a species of mania? Against what competitor is each nation consciously arming?

With the exception of the rivalry between Italy and France, what nation is even indirectly threatening another?

Why is the Peace Pact so flouted and every disarmament conference a farce?

What is the subconscious fear in these nations that are without plan or purpose except to increase profits?

May it not be of the growing ominous shadow of the Experiment in co-operation and equalized distribution, without the gain of personal wealth as the motive?

May it not be the sub-conscious fear that another five years will make that Experiment a formidable competitor in the world markets?

May it not be the terror lest in another ten years the producers will decline to fight either to destroy that Experiment or to preserve the natural resources and surplus profits for the favored few?

Instead of such a nightmare of fear and terror and the cost of wealth and lives such a war would consume should it not be the problem of wisdom to find some other solution?

With the relatively small expenditure of a few millions of money, and no lives is it humanly impossible to devise a more rational system of distribution of the national earnings than the tyrannical one we now have, with its continuous misery of unemployment?

Have wisdom and good-will perished in the world that we have no statesmen of vision to prevent the impending holocaust for which we are all so busily preparing?

G. B.

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On Paper Wings

By FREDERICK O'BRIEN

I was astonished to see in the New York city garden of a woman friend a shrine of the Madonna. At the back of her lot against the stone wall, a small grotto of rocks with a statue of the Virgin Mary, like I used to see in *patios* in Spain and in gardens in Italy.

"Have you turned Catholic?" I asked my friend. She is a woman twice married unhappily and since girlhood a writer earning thousands a year. For two decades she had been in at every notorious *woman-sensation* in America, going from jails to courts, to cells and *burning*-chairs, to hunt out the private, intimate emotional secrets of the female victims of man, and man-made law. Apparently mixed with her sob-sister sentimentality was a canny realism that had got her big money rewards, acute journalistic fame; with the push to get past police and rivals for first confessions.

"I'm not a Catholic," she answered me. "I'm thinking about it, though. You know my daughter is thirteen. Her father hadn't any control to give her, and I've made a fool of my own self many times. I caught my girl talking with a delivery boy a few weeks ago. I saw a look in her eyes that scared me. Anyhow, isn't the shrine lovely? I had an Italian from Naples make it."

I was telling this incident to another woman of experience but without children.

"Nonsense," she said. "She ought to have instructed her daughter about life, its traps and unhappinesses, and tried to safeguard her by sex knowledge, and awareness of the predatory habits of the male. I grant the beauty of devotion to the Madonna as a mere symbol. It's worth no more, however, than the Buddha before which unsatisfied American women burn Chinatown *punk*. It's something to hold onto, maybe, *after* sorrow, but it's never a redlight to warn from embracing sin, or man,—trouble. The grotto may be a rabbit's foot to that afraid mother, but to the adolescent girl it means only an image of lovely color."

I'm not a mother, nor even a father, but I'm not so sure about the ineffectuality of objects to aid humans in crises. No object ever helped me, for I am incredulous; without faith in idols of any sort, human or divine, or of stone or gold. And yet, in a world of nothing but motion, in which one's daily bread as well as one's very bed can be dissolved by the magic of science into molecules and into atoms, into mere whirling electrons, a solid figure of the Virgin or of Buddha, or of Emerson (for New Englanders) might well be a rock in a weary land, for some people. O. Henry had "Dulcie," a shopgirl, saved from "Piggy," a pander, by a photograph of General Kitchener, and with good, sound psychology.

In "Ruth," a short story by Chester P. Crowell, the heroine, a scientific woman, professional chemist of rare attainments, shows a man friend of the family her very private den.

> "The door swung open and we looked into blackness pierced here and there by tiny dots of lights like the eyes of cats in a dark cellar. Candles. The air was heavy with incense . . . The first object that emerged out of the darkness was an enormous Alaska totem pole reaching clear to the ceiling. . Next I discerned a bronze Buddha more than life size. Looking around uneasily I discovered some sort of an Egyptian monster with wings."

There was much more of this exotic pantheism in the beautiful chemist's chamber of aloofness from reality. She told the visitor all about it; all about her present happy married life, her intense interest in chemistry, etc.; and what those queer objects meant to her. She had had her puzzlements, temporary loss of her loved husband, poverty and the common difficulties. But for years she had found refuge in such material, symbolic gadgets as those in her den. Her only daughter is engaged to be married. It frightens the mother.

> "I try to turn to God. Chemistry cannot help me now. I do not know what to tell Louise. Does any mother know? . . . If life were organized sanely I could say to the bridegroom, 'Here is my Louise. She is composed of so many parts water, so many parts lime, so many parts sulphur. Therefore she is soluble in this, or that, and the other.' But I do not know what elements are in her. Nor can anyone say what elements are in the young man. . . Do you wonder that I turn to a silly totem pole. I care not a jot what anyone says so long as these things comfort me. Probably it is all foolishness. But who knows?"

That is woman; mysterious not understandable, nearer to the night of Nature than men. That way is how, since her cave life began, she has withstood aloneness, darkness, terror, when Daddy was out hunting bears for food, and rugs, and rabbit skins for Baby Bunting.

PUPPETS AND PANTOMIME

In recent years there has been in America a growing inclination to regard marionettes as more than mere animated dolls designed to please only children. Puppet theatres have been in vogue in Europe and Asia for centuries with large adult followings, but marionette shows in America, what few there are, have had to draw almost entirely upon the juvenile public. The explanation, very likely, if one is required is that generally we are a people of sentiment, not subtlety; of words, not gestures. The art of pantomine is with us a lost art, and it is extremely interesting to observe the movemnt to revive it getting under way. Several schools and colleges are contributing support through the medium of marionettes, offering courses in their design, construction and operation. New York, the Mecca of new ideas, has given marionette performances designed for adult entertainment enthusiastic support. Sophisticated people find a strange fascination in the performance of the stringed actors. They take on definite personalities, the more real for their unreality.

There is much to be said for the art of pantomime in the theatre. The Chinese have developed it to a high degree, but it has languished in the western world chiefly because our theatre has descended from the Greeks, who were a very talkative race. Who can say, perhaps we are in store for a happy combination of both. A blending of the spoken word with intelligent gesture to give it life and color.

In the revue which accompanies the Gawpy Ballet, to be given at Carmel Playhouse January tenth and eleventh, there are several excellent bits of pure pantomime. The "Dance of the Gollywogg" is one which produces an extraordinary effect. Vari-colored lights are centered on a dark stage. The Gollywogg gives an astounding leap from the darkness into the light and there with the changing lights playing over his shimmering body performs a strange and eerie dance. He vanishes as suddenly as suddenly as he appeared, leaving the audience startled, as though they had witnessed the secret and mytic rites of some Niebelungen, or creature from another world. It is a striking example of the emotional effect obtained thorugh the medium of pantomime.

LUISA ESPINEL COMING

Luisa Espinel, famous singer of Spanish folk-songs, who will be remembered for her concert in the Theatre of the Golden Bough three years ago, will sing in the Denny-Watrous Gallery on the evening of Saturday, February twenty-first.

SPEAKING AT SEVENTY, *by Mary E. Bulkley*

The Carmelite feels privileged to publish a sequence of sonnets by MARY E. BULKLEY, privately printed in book form last month. The sonnets, twelve in number, will be published in four consecutive issues. The foreword reads:

> *Much has been written about old age, but usually by those still in the stress of middle life. May the fact that these verses are the record of one who has travelled in this Extreme West be their justification.*

I.

Now that my hair is white, and I recall
The varying phases of my long life-span
I find myself more nearly strange to all
Than to the child, with whom its course began.
Youth was so foolish, grasping, and unsure
Filled with the body's needs, the spirit's pain
And middle life's hard labors but inure
To baffled hopes and work where work is vain.
Now age being here, I live set free from care
Again in peace I watch the sunlight wait
Upon long days, in whose brave light, I dare
Follow the path that leads me to the gate.
Ah, gate that lured my childish fancy wide!
I soon shall lift your latch. Who dwells outside?

II. *Fern-Seed*

What joy to come unnoticed, freely go,
To do my will, silent and unremarked
So my child-fancy to the nurse-maid harked;
She said it might be done—and she must know.
Then on the sun-burned, bracken-covered hill
I sought the fern-seed that would give this power.
Could I but fill my pocket, then, that hour
Unnoticed, I could come and go, at will.
Now, fine as fern-seed dust the withered days
Heaped up, have given the largess that I sought.
Where youth is gay, my added years have brought
Unseen remoteness, as I go my ways;
And when the harvest fills my pouch so slight
Then, I may slip forever, out of sight.

III. *To a White Azalea, in November*

You are of Spring, and see, you blossom yet!
Though the low sun dulls through a lessening arc.
Your fluted, creamy petals, with the mark
Of powdered gold beneath the long curve set
By pallid stamens, blaze an aureole's light.
Revealed by leaves slow-slipping from the bough,
This light more richly pulsates from you now
Than April's burst of efflorescent white.
Whence is your courage? What your secret store
That you from earth grown faint with Winter's chill
Thus flaunt the flower of Summer, sweetly fill
The air with fragrance, richer than before?
From that store give to me the smallest part
And share your courage with an aging heart.

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HAPPY NEW YEAR

CARMEL DAIRY DEPOT

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ASPHALTIC CONCRETE AS A PAVING MATERIAL

Apropos of the paving project now under consideration by the City Council, The Carmelite has received the following communication from Mr. G. D. Easter, of San Jose. Although obviously propaganda for a particular type of paving material, it is published for such information as it contains. The Carmelite believes that all available data should be gathered, regardless of sources, and the decision governed by the findings. This paper, with no qualifications whatever in the matter, will not enter the discussion editorially.

The communication reads:

"Paving of eighty blocks of city streets in the business and residential sections of Santa Clara was ordered by the Board of Trustees at an adjourned meeting on December twenty-seventh. Hearing on this program will be held on January fifth.

The pavement is to be of the same type now being considered by the City Council of Carmel for paving Lincoln between Seventh and Ocean Seventh between Lincoln and Dolores, and other down-town streets.

Santa Clara has already constructed ninety blocks of asphaltic concrete at prices lower than received for any other type. The city of San Jose has constructed over a million and a quarter square feet of this type during the past year.

"According to 'The Road Runner,' a western magazine on street and highway construction, asphaltic concrete is fast becoming one of the outstanding pavements of the West. Built entirely of rock and asphalt, and compressed, it holds a record for long life and low cost, thirty-six years in service and now in use in over sixty-five Pacific Coast communities.

"The California Highway Commission developed a non-skid surface and have constructed many miles of this type. The nearest example to Carmel of the non-skid type is the state highway north of Salinas for nine miles to Chualar.

"Pacific Grove has been using asphaltic concrete pavements extensively since 1923. None of their streets, however, have the new non-skid surface.

"Asphaltic concrete pavement should not be confused with asphalt macadam such as is now in service on the Monerey-Salinas highway in front of Hotel Del Monte grounds and on the Seventeen Mile Drive."

(The columns of The Carmelite are open to proponents of other types of paving.)

Churches

CHRISTIAN SCIENCE CHURCHES

"God" will be the subject of the Lesson-Sermon next Sunday in all Churches of Christ, Scientist, branches of The Mother Church, The First Church of Christ, Scientist, in Boston, Massachusetts.

The citations which comprise the Lesson-Sermon will include the following from the Bible: "Sing unto the Lord, bless his name; shew forth his salvation from day to day. Declare his glory among all people. For the Lord is great, and greatly to be praised: he is to be feared above all gods. Honor and majesty are before him; strength and beauty are in his sanctuary. Give unto the Lord the glory due unto his name." (Ps. 96:2-4, 6, 8).

The Lesson-Sermon will also include the following passage from the Christian Science textbook, "Science and Health with Key to the Scriptures," by Mary Baker Eddy: "The starting-point of divine Science is that God Spirit, is All-in-all, and that there is no other might nor Mind,—that God is Love, and therefore he is Divine Principle. To grasp the reality and order of being in its Science you must begin by reckoning God as the divine Principle of all that really is. Spirit, Life, Truth, Love, combine as one,—and are the Scriptural names for God. All substance, intelligence, wisdom, being, immortality, cause, and effect belong to God." (page

ALL SAINTS CHURCH

Sunday, January fourth:

The Rector hopes to greet his many parishioners and friends at the morning service next Sunday when the music, the Lesson and sermon, will all point toward the New Year. The subject, "Looking Toward the Future with Assurance and Restraint," suggests dominion born of conscious power rather than external exuberance—a solid foundation for that optimism now needed.

Holy Communion will be at eight; the Church School at nine forty-five and Evening Prayer at seven thirty.

The Annual Parish Meeting of All Saints will follow a six-thirty dinner on Tuesday evening January sixth, where for the nominal sum of fifty cents ,members and friends are invited to enjoy that real *piece de resistance* of a community meal—its sociability.

COMMUNITY CHURCH

Sunday next being the first in the New Year, a solemn celebration of the Holy Comunion is to take place at the Carmel Community Church at eleven o'clock. The Yueltide decorations are to be retained and particularly lovely altar embellishments will add to the symbolism and impressiveness of the occasion. The special music is orchestral and recorded. The order of this Sacramental Service will be as follows:

Orchestral Prelude "Andante Sostenuto" from the Brahms Symphony in C. Minor.
Congregational Hymn of Adoration.
Sentence of Invocation.
Pastoral Prayer and Our Father.
Recitation of the Commandments with Response.
The Gloria Patri.
Reception of Members.
Offertory, the Grail Motif from the Lohengrin Prelude.
The Holy Communion.
Hymn of Devotion by Congregation.
Benediction and Doxology.

Full announcement of the forthcoming musicale will be given next week.

CHRISTMAS AT ALL SAINTS

(From a Correspondent)

As religion, to be vital, must circle around the heart, so the Church, to be of service, seeks a center in the home. How closely home and church are united is evidenced at Yuletide. All Saints Church expressed the essence of this harmony in the happy gathering of children and parents for a Chirstmas Eve party. Mr. Chinn dispensed with any sermon in favor of Santa—a seasonable deference—but his heartfelt holiday wishes found an answering echo in each breast.

The spirit of "giving" permeated the program. Classes and groups offered their best in Christmas carols, while each child joyously placed a package in the "manger," built to hold gifts for ailing little ones.

Santa's exciting advent, at the lighting of the festive tree, brought the glow which even elders feel, if vicariously, and his remarkable memory was awarded by appreciative response—not a child was forgotten when he unpacked his bags.

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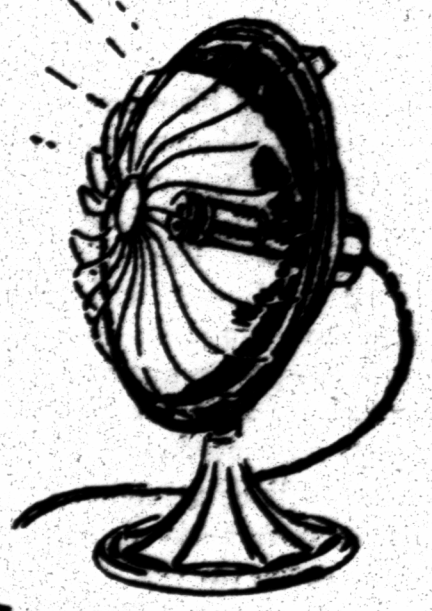

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